

*Margaret Cake*

SCHIRMER'S LIBRARY  
OF MUSICAL CLASSICS

Vol. 402

CZERNY

Op. 553

*Margaret A. Cake*

Octave-Studies

For the Piano

(SCHULTZE)

60 cents







Schirmer's Library of Musical  
Classics



Vol. 402

CARL CZERNY

Op. 553

SIX  
OCTAVE-STUDIES

IN  
PROGRESSIVE DIFFICULTY



Edited by  
CLEMENS SCHULTZE

NEW YORK : G. SCHIRMER

Copyright, 1897, by G. Schirmer, Inc.

Printed in the U. S. A.



## Six Octave Studies.

CARL CZERNY, Op 553

Allegro moderato.

1.

*p leggiermente.**dolce.**cresc.**p**stacc.**p**p*



The image shows a musical score for the piano introduction of 'The Merry Widow' waltz. The score is written for piano (p) and includes a 'cresc.' (crescendo) marking. The piano part features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The melody is in the right hand, and the piano accompaniment is in the left hand. The score is in 3/4 time and the key signature has two sharps (D major).

Musical score for "The Merry Widow" (Act II), featuring a piano introduction and a vocal melody. The score is written for piano (p) and voice (V). The piano introduction is in 2/4 time, marked with a forte (f) dynamic. The vocal melody is in 2/4 time, marked with a crescendo (cresc.) dynamic. The piano introduction consists of a series of chords and arpeggios, while the vocal melody is a simple, catchy tune.

4 *poco rit.* 8 2 *a tempo.* 5 4 5 4 5 4 5 4 5 4 5

*f* *p* *cresc.*

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 4/4 time. The key signature is one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The score includes fingerings (1-5) and dynamics (f, cresc.). The piece ends with a double bar line and a repeat sign.

8

*f*

*f*

*ff* *poco rit.*



## Allegro comodo.

2.

*p**poco cresc.**dim.**p**cresc.**p**f**dim.**p dolce.  
leggero.*







## Allegro scherzando.

3. *p leggiero.*

The musical score is written for piano and consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. The tempo and mood are indicated as 'Allegro scherzando.' The first system is marked with a '3.' and 'p leggiero.' The second system has a '12' in the bass staff. The third system has a 'p' in the bass staff. The fourth system has a 'cresc.' in the bass staff and a 'f' in the treble staff. The fifth system has a 'dim.' in the treble staff and a 'p' in the bass staff. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings.



This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes various musical elements: notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from piano (p) to fortissimo (ff). The piece features several technical challenges, including rapid sixteenth-note passages and complex chordal textures. The notation is written in a clear, professional style, typical of a published musical score. The page is numbered '8' in the top left corner. The bottom right corner has a handwritten '1-'.

+) Here the increasingly forcible touch requires the 5<sup>th</sup> finger on the black key.

5-19-52

analyze



## Molto Allegro.

4. *p sempre legato.*

*cresc.* *sf*

*dim.* *p*

*cresc.* *f*

The musical score is written for a piano and consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Molto Allegro.' The first system is marked '4.' and 'p sempre legato.' The second system has a first ending bracketed with an '8' and a second ending marked 'cresc.' and 'sf'. The third system has a first ending marked 'dim.' and a second ending marked 'p'. The fourth system has a first ending marked 'cresc.' and a second ending marked 'f'. The fifth system is marked 'f'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.



4 5 4 5 4 5 4 5

*p* *cresc.*

1 3 4 5 4 5 4 5 4 5 4 5

*sf* *f*

4 5 4 5 4 5 4 5 4 5 4 5

*sf* *sf* *sf* *sf* *dim.* *p mormorando.*

4 5 4 5 4 5 4 5 4 5 4 5

4 5 4 5 4 5 4 5 4 5 4 5

4 5 4 5 4 5 4 5 4 5 4 5

*cresc.* *f* *cresc.* *ff* *f* *sf*

4 5 4 5 4 5 4 5 4 5 4 5



## Molto vivace.

5.

This musical score is for a piano piece in 2/4 time, marked "Molto vivace." The score is written for a grand piano (treble and bass staves) and includes various dynamic markings and performance instructions. The piece is divided into five systems of music.

**System 1:** The first system begins with a piano (*p*) dynamic. It features a series of eighth-note chords in the right hand, with fingerings 4, 3, 2, 1, 2, 3, 4, 5 indicated. The left hand plays a simple bass line. The system ends with a forte (*sf*) dynamic and the instruction "molto."

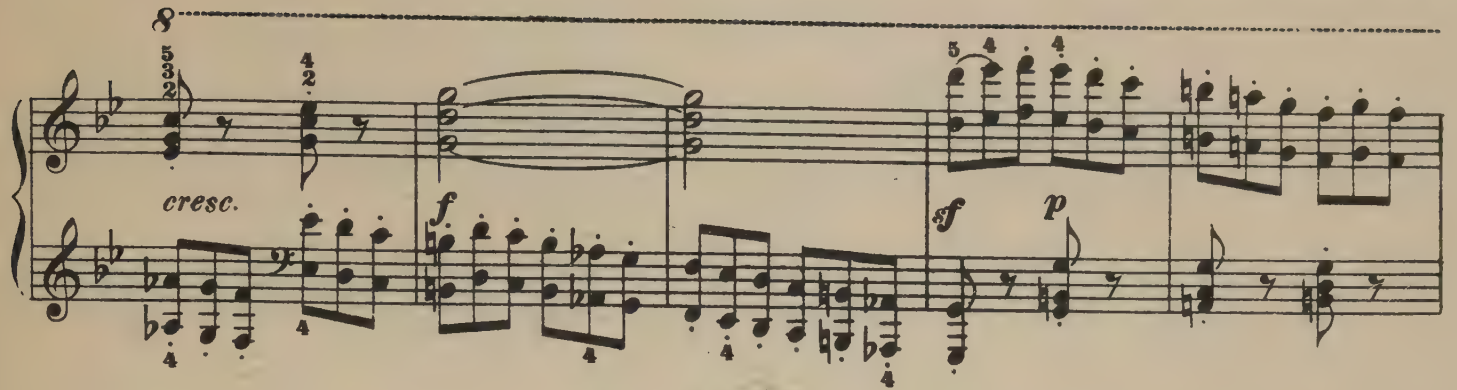
**System 2:** The second system starts with a crescendo (*cresc.*) and a forte (*f*) dynamic. It continues with eighth-note chords in the right hand. The system ends with a fortissimo (*ff*) dynamic and the instruction "furioso."

**System 3:** The third system begins with a fortissimo (*ff*) dynamic. It features a series of eighth-note chords in the right hand, with fingerings 4, 5, 4, 5, 4, 5, 4, 5 indicated. The left hand plays a simple bass line. The system ends with a piano (*p*) dynamic and the instruction "poco rit."

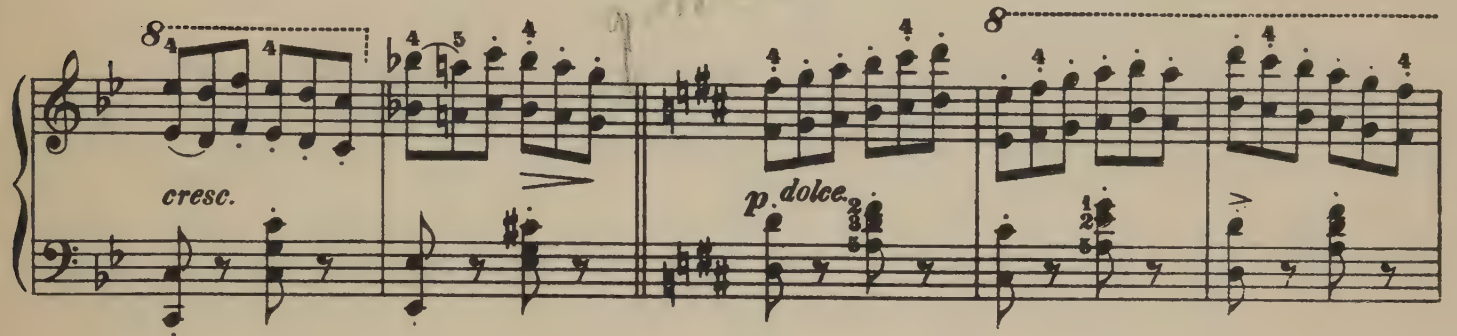
**System 4:** The fourth system starts with a piano (*p*) dynamic and a crescendo (*cresc.*). It features a series of eighth-note chords in the right hand, with fingerings 4, 3, 2, 1, 2, 3, 4, 5 indicated. The left hand plays a simple bass line. The system ends with a forte (*f*) dynamic.

**System 5:** The fifth system begins with a fortissimo (*ff*) dynamic. It features a series of eighth-note chords in the right hand, with fingerings 4, 3, 2, 1, 2, 3, 4, 5 indicated. The left hand plays a simple bass line. The system ends with a piano (*p*) dynamic.





First system of musical notation. The upper staff features a melodic line with a triplet of eighth notes (5, 3, 2) and a 4/2 measure. The lower staff has a bass line with a 4/4 measure. Dynamics include *cresc.*, *f*, *sf*, and *p*. Fingerings are indicated by numbers 1-5.



Second system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff has a bass line with a 4/4 measure. Dynamics include *cresc.* and *p. dolce*. Fingerings are indicated by numbers 1-5.



Third system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff has a bass line with a 4/4 measure. Dynamics include *fp*, *cresc.*, *sf*, and *sf*. Fingerings are indicated by numbers 1-5.



Fourth system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff has a bass line with a 4/4 measure. Dynamics include *ff* and *sf*. Fingerings are indicated by numbers 1-5.



Fifth system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff has a bass line with a 4/4 measure. Dynamics include *f*, *fz*, *f*, and *p*. Fingerings are indicated by numbers 1-5.



This page of musical notation is for a piano piece, featuring five systems of staves. The notation is complex, with many fingerings indicated by numbers 1-5 above or below notes. The key signature is one flat (B-flat), and the time signature is 4/4. The dynamics and performance instructions are as follows:

- System 1:** Starts with a forte (*f*) dynamic and a *molto cresc.* instruction. The system ends with a forte (*f*) dynamic.
- System 2:** Begins with a fortissimo (*ff*) *furioso.* instruction. The system ends with a *poco rit.* instruction.
- System 3:** Features a fortissimo (*ff*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic.
- System 4:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a *cresc.* instruction.
- System 5:** Begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and ends with a fortissimo (*ff*) dynamic.

The notation includes many slurs, ties, and complex fingerings, indicating a highly technical and expressive piece.



analysis

Allegro vivo, con bravura.

6.

First system of musical notation, measures 6-7. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music is in treble and bass staves. Measure 6 starts with a forte (f) dynamic. Both staves feature rapid sixteenth-note passages. Measure 7 continues the pattern with a fortissimo (ff) dynamic. Fingerings are indicated by numbers 4 and 5 above notes.

8

Second system of musical notation, measures 8-11. Measure 8 begins with a crescendo (cresc.) marking. Measure 9 features a fortissimo (ff) dynamic. The music continues with rapid sixteenth-note passages in both staves. Measure 10 includes a fermata over a chord. Measure 11 ends with a decrescendo hairpin. Fingerings 4, 5, and 3 are indicated.

8

Third system of musical notation, measures 12-15. Measure 12 starts with a forte (f) dynamic. Measure 13 features a fortissimo (ff) dynamic. The music continues with rapid sixteenth-note passages in both staves. Measure 14 includes a fermata over a chord. Measure 15 ends with a decrescendo hairpin. Fingerings 4 and 5 are indicated.

Fourth system of musical notation, measures 16-19. Measure 16 starts with a forte (f) dynamic. Measure 17 features a fortissimo (ff) dynamic. The music continues with rapid sixteenth-note passages in both staves. Measure 18 includes a fermata over a chord. Measure 19 ends with a decrescendo hairpin. Fingerings 4 and 5 are indicated.

8

Fifth system of musical notation, measures 20-23. Measure 20 starts with a forte (f) dynamic. Measure 21 features a fortissimo (ff) dynamic. The music continues with rapid sixteenth-note passages in both staves. Measure 22 includes a fermata over a chord. Measure 23 ends with a decrescendo hairpin. Fingerings 4, 5, and 4 are indicated.



First system of musical notation. The treble staff features a melodic line with eighth-note runs, marked with a forte (*f*) dynamic. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns. Fingering numbers (4, 5) are visible above and below notes.

Second system of musical notation. The treble staff continues the melodic development, marked with a piano (*p*) dynamic. The bass staff features a more active accompaniment with eighth-note patterns. Fingering numbers (4, 5) are present.

Third system of musical notation. The treble staff shows a melodic line with a crescendo (*cresc.*) marking. The bass staff has a forte (*f*) dynamic. Fingering numbers (4, 5) are indicated.

Fourth system of musical notation. The treble staff features a melodic line with a crescendo (*cresc.*) marking. The bass staff has a forte (*f*) dynamic. Fingering numbers (4, 5) are indicated.

Fifth system of musical notation. The treble staff features a melodic line with a forte (*ff*) and piano (*pf*) dynamic. The bass staff has a forte (*f*) dynamic. Fingering numbers (4, 5) are indicated.



A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score begins with a treble staff containing a series of eighth notes, with a "p." (piano) marking. The bass staff contains a series of eighth notes, with a "p." (piano) marking. The score is divided into measures by vertical bar lines. The first measure is marked with a "p." (piano) and a "4" (quartet). The second measure is marked with a "p." (piano) and a "4" (quartet). The third measure is marked with a "p." (piano) and a "4" (quartet). The fourth measure is marked with a "p." (piano) and a "4" (quartet). The fifth measure is marked with a "p." (piano) and a "4" (quartet). The sixth measure is marked with a "p." (piano) and a "4" (quartet). The seventh measure is marked with a "p." (piano) and a "4" (quartet). The eighth measure is marked with a "p." (piano) and a "4" (quartet). The ninth measure is marked with a "p." (piano) and a "4" (quartet). The tenth measure is marked with a "p." (piano) and a "4" (quartet). The eleventh measure is marked with a "p." (piano) and a "4" (quartet). The twelfth measure is marked with a "p." (piano) and a "4" (quartet). The thirteenth measure is marked with a "p." (piano) and a "4" (quartet). The fourteenth measure is marked with a "p." (piano) and a "4" (quartet). The fifteenth measure is marked with a "p." (piano) and a "4" (quartet). The sixteenth measure is marked with a "p." (piano) and a "4" (quartet). The seventeenth measure is marked with a "p." (piano) and a "4" (quartet). The eighteenth measure is marked with a "p." (piano) and a "4" (quartet). The nineteenth measure is marked with a "p." (piano) and a "4" (quartet). The twentieth measure is marked with a "p." (piano) and a "4" (quartet). The score ends with a double bar line.

[illegible]

12-11



# SCHIRMER'S LIBRARY of Musical Classics

## PIANO METHODS, STUDIES, AND EXERCISES

### SERIES ONE

The Library Volume Number is given in brackets: [259]

#### BERENS, H.

- Op. 61. **School of Velocity.** 40 Studies. Complete [1070] 1.25  
The same. Bk. I [259]; Bk. II [260];  
Bk. IV [262].....ea. .75  
Op. 70. **50 Pieces without Octaves.** For Beginners [504] 1.00  
Op. 79. **20 Children-Studies without Octaves** [508]..... .75  
Op. 88. **The School of Scales, Chords and Embellish-  
ments.** 28 Studies [526]..... 1.00  
Op. 89. **Training of the Left Hand.** 46 Exercises and 25  
Studies [1031]..... .75

#### BERTINI, H.

- Op. 29. **24 Studies.** Preparatory to the Cramer Studies  
(Vogrich-Buonamici) [137]..... .75  
Op. 32. **24 Studies.** A sequel to Op. 29 (Vogrich-Buona-  
mici) [138]..... .75  
Op. 100. **25 Easy Studies** (Vogrich-Buonamici) [136]..... .75  
Op. 101. **24 Melodious Pieces** [758]..... .75  
Op. 166. **25 Primary Etudes** (Oesterle) [691]..... 1.00  
**50 Selected Studies** from Op. 100, 29 and 32 (Germer) [795] 1.25  
**50 Selected Studies** from Op. 29, 32, 100 and 134 (Buona-  
mici-Cornell) sp. e. Bk. I [1588]; Bk. II [1589].....ea. 1.25  
**12 Little Pieces and Preludes** (Vogrich) [135]..... .60

#### BIEHL, A.

- Op. 30. **The Elements of Piano-Playing** [530]..... .75  
Op. 44. **25 Easy and Progressive Studies.** With special  
reference to the Left Hand. Bk. I [497]; Bk. II [498];  
Bk. III [499].....ea. .60

#### BRAHMS, J.

- 51 Exercises** [1600]..... 1.00

#### BRAUER, F.

- Op. 15. **12 Studies for Development of Velocity** [494].. .75

#### BURGMÜLLER, F.

- Op. 100. **25 Easy and Progressive Studies** (Oesterle).  
Complete [500]..... .75  
The same. Bk. I [977]; Bk. II [978].....ea. .60  
Op. 105. **12 Brilliant and Melodious Studies** (Oesterle)  
[755]..... .75  
Op. 109. **18 Characteristic Studies** (Oesterle) [752].... .75

#### CHOPIN, F.

- Etudes** (Mikuli) [1551]..... 1.50  
**Etudes** (Friedheim) [33]..... 1.50

#### CLEMENTI, M.

- Gradus ad Parnassum.** 100 Exercises (Vogrich).  
Bk. I [167]; Bk. II [168].....ea. 2.00  
**Gradus ad Parnassum.** 29 Selected Studies (Tausig) [780] 1.75  
The same. sp. f. e. [1112]..... 1.50  
**Preludes and Exercises in all the Major and Minor Keys**  
(Vogrich) [376]..... 1.25

#### CONCONE, G.

- Op. 24. **25 Melodic Studies** (Oesterle) [139]..... .75  
Op. 25. **15 Studies in Style and Expression** (Oesterle)  
[141]..... .75  
Op. 30. **20 Studies on the Singing Touch** (Oesterle) [140] .75  
Op. 31. **15 Studies in Style** (Deis) [1374]..... 1.00

#### CONCONE, G.—Continued

- Op. 37. **24 Brilliant Preludes in all the Major and Minor  
Keys.** For Small Hands (Oesterle) [226]..... .60  
Op. 44. **15 Studies in Expression** (von Doenhoff) [1030].. 1.00  
**30 Selected Studies** (Oesterle) [25]..... 1.25

#### CRAMER, J. B.

- 84 Studies.** Bk. I [142]; Bk. II [143]; Bk. III [144];  
Bk. IV [145].....ea. 1.25  
**50 Selected Studies** (Bülow). Complete [827]..... 1.75  
The same. Bk. I [828]; Bk. II [829]; Bk. III [830];  
Bk. IV [831].....ea. .75  
The same. sp. Complete [1178]..... 1.75

#### CROISEZ, A.

- Op. 100. **25 Melodious Etudes** (Deis) [1438]..... .75

#### CZERNY, C.

- Op. 139. **100 Progressive Studies without Octaves**  
(Vogrich) [153]..... 1.00  
Op. 261. **125 Exercises in Passage-Playing.** Elementary  
Studies (Buonamici) [378]..... 1.25  
Op. 299. **The School of Velocity.** 40 Studies (Vogrich).  
Complete [161]..... 1.50  
The same. Bk. I [162]; Bk. II [163]; Bk. III [164];  
Bk. IV [165].....ea. .75  
Op. 335. **School of Legato and Staccato.** 50 Studies.  
Sequel to Op. 229 (Buonamici) [150]..... 1.50  
Op. 337. **40 Daily Exercises** (Buonamici) [149]..... 1.00  
Op. 365. **School of the Virtuoso.** Studies in Bravura and  
Style (Buonamici) [383]..... 2.00  
Op. 453. **110 Easy and Progressive Exercises** (Buona-  
mici) [749]..... 1.50  
Op. 553. **6 Octave-Studies in Progressive Difficulty**  
(Schultze) [402]..... .60  
Op. 599. **Practical Method for Beginners** (Buona-  
mici) [146]..... .75  
Op. 636. **Preliminary School of Finger Dexterity**  
(Buonamici) [148]..... .75  
Op. 718. **24 Studies for the Left Hand** (Scharfenberg) [60] .75  
Op. 740. **The Art of Finger Dexterity.** 50 Studies in  
Brilliant Style (Vogrich). Complete [154]..... 3.00  
The same. Bk. I [155]; Bk. II [156]; Bk. III [157];  
Bk. IV [158]; Bk. V [159]; Bk. VI [160].....ea. .75  
Op. 755. **Perfection in Style.** 25 Finishing Studies  
(Herzog) [1158]..... 1.50  
Op. 802. **Practical Finger Exercises** (Rolle). Com-  
plete [192]..... 1.25  
Op. 821. **160 Eight-Measure Exercises** (Buonamici) [147] 1.25  
Op. 823. **The Little Pianist.** 73 Exercises, beginning  
with the First Rudiments. Complete [54]..... 1.00  
The same. Bk. I [55]; Bk. II [56].....ea. .75  
Op. 849. **30 New Studies in Technics.** Preparatory to  
Op. 299 (Buonamici) [272]..... 1.00  
**Selected Studies.** An Anthology (Oesterle). Bk. I: Upper  
Elementary and Lower Middle Grades [994]; Bk. II:  
Middle Grade [995]; Bk. III: Upper Middle and Upper  
Grades [996]; Bk. IV: Upper and Advanced Upper Grades  
[997].....ea. 3.00  
**First Instruction in Piano-Playing.** 100 Recreations  
(Ruthardt) [445]..... 1.00

Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.  
Prices Subject to Change Without Notice.

G. SCHIRMER, INC.

A-1007

NEW YORK







# SCHIRMER'S LIBRARY of Musical Classics

## PIANO METHODS, STUDIES, AND EXERCISES

### SERIES ONE

The Library Volume Number is given in brackets: [259]

#### BERENS, H.

- Op. 61. **School of Velocity.** 40 Studies. Complete [1070] 1.25  
The same. Bk. I [259]; Bk. II [260];  
Bk. IV [262].....ea. .75  
Op. 70. **50 Pieces without Octaves.** For Beginners [504] 1.00  
Op. 79. **20 Children-Studies without Octaves** [508].... .75  
Op. 88. **The School of Scales, Chords and Embellish-  
ments.** 28 Studies [526]..... 1.00  
Op. 89. **Training of the Left Hand.** 46 Exercises and 25  
Studies [1031]..... .75

#### BERTINI, H.

- Op. 29. **24 Studies.** Preparatory to the Cramer Studies  
(Vogrich-Buonamici) [137]..... .75  
Op. 32. **24 Studies.** A sequel to Op. 29 (Vogrich-Buona-  
mici) [138]..... .75  
Op. 100. **25 Easy Studies** (Vogrich-Buonamici) [136]..... .75  
Op. 101. **24 Melodious Pieces** [758]..... .75  
Op. 166. **25 Primary Etudes** (Oesterle) [691]..... 1.00  
**50 Selected Studies** from Op. 100, 29 and 32 (Germer) [795] 1.25  
**50 Selected Studies** from Op. 29, 32, 100 and 134 (Buona-  
mici-Cornell) sp. e. Bk. I [1588]; Bk. II [1589].....ea. 1.25  
**12 Little Pieces and Preludes** (Vogrich) [135]..... .60

#### BIEHL, A.

- Op. 30. **The Elements of Piano-Playing** [530]..... .75  
Op. 44. **25 Easy and Progressive Studies.** With special  
reference to the Left Hand. Bk. I [497]; Bk. II [498];  
Bk. III [499].....ea. .60

#### BRAHMS, J.

- 51 Exercises** [1600]..... 1.00

#### BRAUER, F.

- Op. 15. **12 Studies for Development of Velocity** [494].. .75

#### BURGMÜLLER, F.

- Op. 100. **25 Easy and Progressive Studies** (Oesterle).  
Complete [500]..... .75  
The same. Bk. I [977]; Bk. II [978].....ea. .60  
Op. 105. **12 Brilliant and Melodious Studies** (Oesterle)  
[755]..... .75  
Op. 109. **18 Characteristic Studies** (Oesterle) [752].... .75

#### CHOPIN, F.

- Etudes** (Mikuli) [1551]..... 1.50  
**Etudes** (Friedheim) [33]..... 1.50

#### CLEMENTI, M.

- Gradus ad Parnassum.** 100 Exercises (Vogrich).  
Bk. I [167]; Bk. II [168].....ea. 2.00  
**Gradus ad Parnassum.** 29 Selected Studies (Tausig) [780] 1.75  
The same. sp. f. e. [1112]..... 1.50  
**Preludes and Exercises in all the Major and Minor Keys**  
(Vogrich) [376]..... 1.25

#### CONCONE, G.

- Op. 24. **25 Melodic Studies** (Oesterle) [139]..... .75  
Op. 25. **15 Studies in Style and Expression** (Oesterle)  
[141]..... .75  
Op. 30. **20 Studies on the Singing Touch** (Oesterle) [140] .75  
Op. 31. **15 Studies in Style** (Deis) [1374]..... 1.00

#### CONCONE, G.—Continued

- Op. 37. **24 Brilliant Preludes in all the Major and Minor  
Keys.** For Small Hands (Oesterle) [226]..... .60  
Op. 44. **15 Studies in Expression** (von Doenhoff) [1030].. 1.00  
**30 Selected Studies** (Oesterle) [25]..... 1.25

#### CRAMER, J. B.

- 84 Studies.** Bk. I [142]; Bk. II [143]; Bk. III [144];  
Bk. IV [145].....ea. 1.25  
**50 Selected Studies** (Bülow). Complete [827]..... 1.75  
The same. Bk. I [828]; Bk. II [829]; Bk. III [830];  
Bk. IV [831].....ea. .75  
The same. sp. Complete [1178]..... 1.75

#### CROISEZ, A.

- Op. 100. **25 Melodious Etudes** (Deis) [1438]..... .75

#### CZERNY, C.

- Op. 139. **100 Progressive Studies without Octaves**  
(Vogrich) [153]..... 1.00  
Op. 261. **125 Exercises in Passage-Playing.** Elementary  
Studies (Buonamici) [378]..... 1.25  
Op. 299. **The School of Velocity.** 40 Studies (Vogrich).  
Complete [161]..... 1.50  
The same. Bk. I [162]; Bk. II [163]; Bk. III [164];  
Bk. IV [165].....ea. .75  
Op. 335. **School of Legato and Staccato.** 50 Studies.  
Sequel to Op. 229 (Buonamici) [150]..... 1.50  
Op. 337. **40 Daily Exercises** (Buonamici) [149]..... 1.00  
Op. 365. **School of the Virtuoso.** Studies in Bravura and  
Style (Buonamici) [383]..... 2.00  
Op. 453. **110 Easy and Progressive Exercises** (Buona-  
mici) [749]..... 1.50  
Op. 553. **6 Octave-Studies in Progressive Difficulty**  
(Schultze) [402]..... .60  
Op. 599. **Practical Method for Beginners** (Buona-  
mici) [146]..... .75  
Op. 636. **Preliminary School of Finger Dexterity**  
(Buonamici) [148]..... .75  
Op. 718. **24 Studies for the Left Hand** (Scharfenberg) [60] .75  
Op. 740. **The Art of Finger Dexterity.** 50 Studies in  
Brilliant Style (Vogrich). Complete [154]..... 3.00  
The same. Bk. I [155]; Bk. II [156]; Bk. III [157];  
Bk. IV [158]; Bk. V [159]; Bk. VI [160].....ea. .75  
Op. 755. **Perfection in Style.** 25 Finishing Studies  
(Herzog) [1158]..... 1.50  
Op. 802. **Practical Finger Exercises** (Rolle). Com-  
plete [192]..... 1.25  
Op. 821. **160 Eight-Measure Exercises** (Buonamici) [147] 1.25  
Op. 823. **The Little Pianist.** 73 Exercises, beginning  
with the First Rudiments. Complete [54]..... 1.00  
The same. Bk. I [55]; Bk. II [56].....ea. .75  
Op. 849. **30 New Studies in Technics.** Preparatory to  
Op. 299 (Buonamici) [272]..... 1.00  
**Selected Studies.** An Anthology (Oesterle). Bk. I: Upper  
Elementary and Lower Middle Grades [994]; Bk. II:  
Middle Grade [995]; Bk. III: Upper Middle and Upper  
Grades [996]; Bk. IV: Upper and Advanced Upper Grades  
[997].....ea. 3.00  
**First Instruction in Piano-Playing.** 100 Recreations  
(Ruthardt) [445]..... 1.00

Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.  
Prices Subject to Change Without Notice.

G. SCHIRMER, INC.

A-1007

NEW YORK